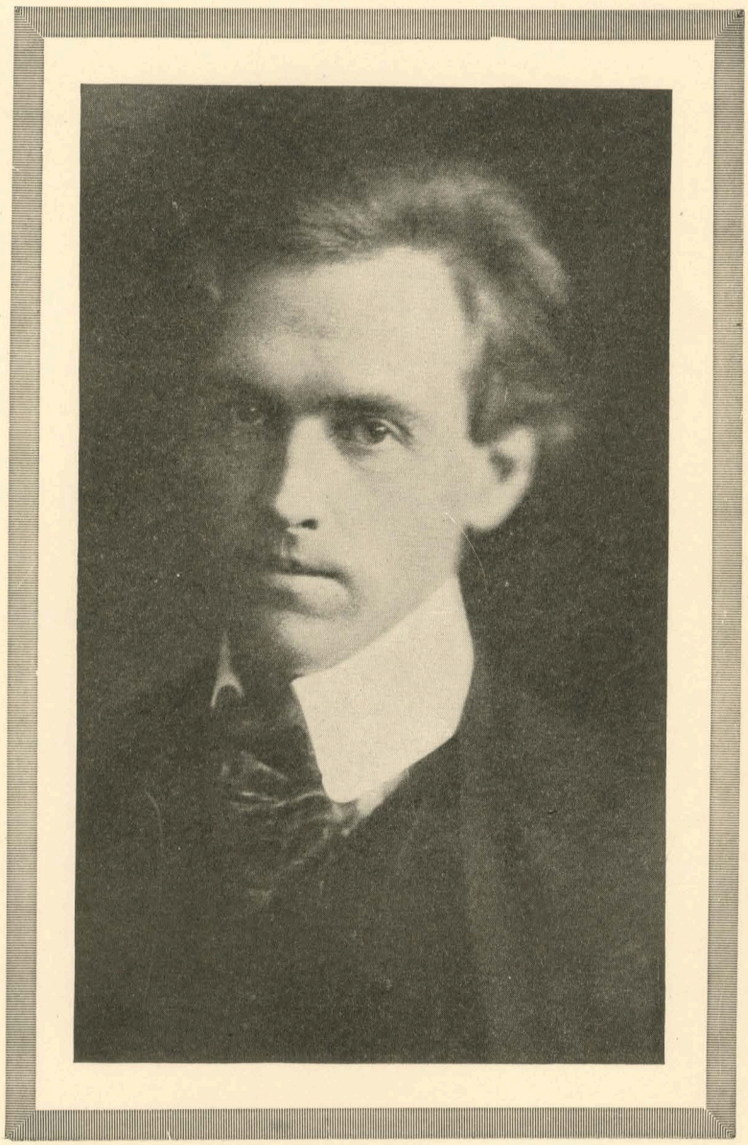
PICTORIAL SKETCH

—BY—

CYRIL SCOTT



WITH BIOGRAPHICAL SKETCH, PHRASING, AND
INSTRUCTIVE ANNOTATIONS ON FORM AND
STRUCTURE AND METHOD OF STUDY
BY THE
COMPOSER

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PICTORIAL SKETCH.

BIOGRAPHICAL SKETCH—CYRIL SCOTT.

Born in Oxton, Cheshire, England, in 1879.

HIS father, Henry Scott, although a merchant of Liverpool, is at the same time a Greek scholar of much learning; his mother a musical amateur, who played the piano with much brilliancy but gave it up shortly after her marriage. Cyril Scott manifested his musical talents very young, playing by ear at the early age of three years. When twelve years old he was sent to Frankfort on the Main, where, under the prescribed age, he was taken into the conservatory. His Professors were L. Veichi for piano and Iwan Knorr for composition. His first visit to Frankfort only lasted some eighteen months, when he returned to England for his general education, not neglecting his music, however, as he studied with Professor Stendner Welsing, from Vienna, then residing in Liverpool. At the age of 17, Scott went back to Frankfort, chiefly to study composition, counterpoint, harmony and orchestration. He remained there three years, and his first Symphony was performed at Darmstadt in his 20th year of age. Shortly after this Hans Richter took him up and performed his Suite for Orchestra in England. About the same time he scored a great success in London with a pianoforte quartet played by Fritz Kreisler and others at one of the Broadwood concerts. Sir Henry Wood soon followed this performance by producing a second Symphony which gained great applause and shortly afterwards Landon Ronald and other conductors produced his works and invited him to conduct his orchestral compositions in many of the principal towns in England. Publishers then came forward.

As to his method of writing Cyril Scott is regarded by many as a musical anarchist because he shows himself in many of his works to have abolished tonality and regularity of rhythm. These he regards as limitations, one day to be surpassed by most modern composers.

A few years ago a German firm made a contract with Cyril Scott, and since then his works have spread all over Europe. His big choral works are being done in Vienna and he has been represented by orchestra work in the big capitals of the continent. Debussy regards him as one of the rarest artists of the present generation and the young school of Parisian composers have a special admiration for him. Scott is not merely a composer, but is looked upon as one of the most poetic and inspired pianists of the day. He only plays his own compositions, however, which he does with great success both in England and in Europe.

In addition to his musical activities, Cyril Scott is also a poet and five volumes of poetry have appeared from his pen. His translations of Baudelaire and the German poet Stefan George have been pronounced masterpieces and he says: "When tired out with writing music I travel and turn to the delicious and restful labor of creating verse, which is one of my passions."

Cyril Scott, is a most enthusiastic occultist and spends part of each day in the study of occult philosophy.

Asked which he regards as his best work, he replies:

Pianoforte Sonata;

Violin Sonata;

Overture to Princess Melline (with Chorus);

Nativity Hymn for Chorus and Orchestra;

Aubade for orchestra;

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His most popular pieces are:

Danse Négre, (for piano);

Lotusland, (for piano);

Sphinx, (for piano);

The Jungle Book, (for piano);

Waterwogtail, (for piano);

Tallahassee Suite, (for piano);

The Blackbirds, (song);

Sorrow, (song);

Lullabye, (Song).

POETIC IDEA.

Through the misty shadows of the ideal plain,
Where souls of beings wandered in the times past,
Along the winding ways in strict and graceful train,
We see them gliding to the place of dreams,
Where all dreams last.

In the fainting distance where the lofty trees,
Exhale their cooling fragrance on the young grass,
A shepherd vaguely pipes, reposing at his ease, while
Sad and slowly on the whitened road
The pale nuns pass.

On the shining river that so calmly winds
Its silver course towards the near sea,
A little ship is plodding where at length she finds
A well-earned rest here in the plains of peace
And harmony.

—THE PLAIN. By Cyril Scott.

(*By kind permission of Donald Fraser, Lyceum Press, Liverpool.*)

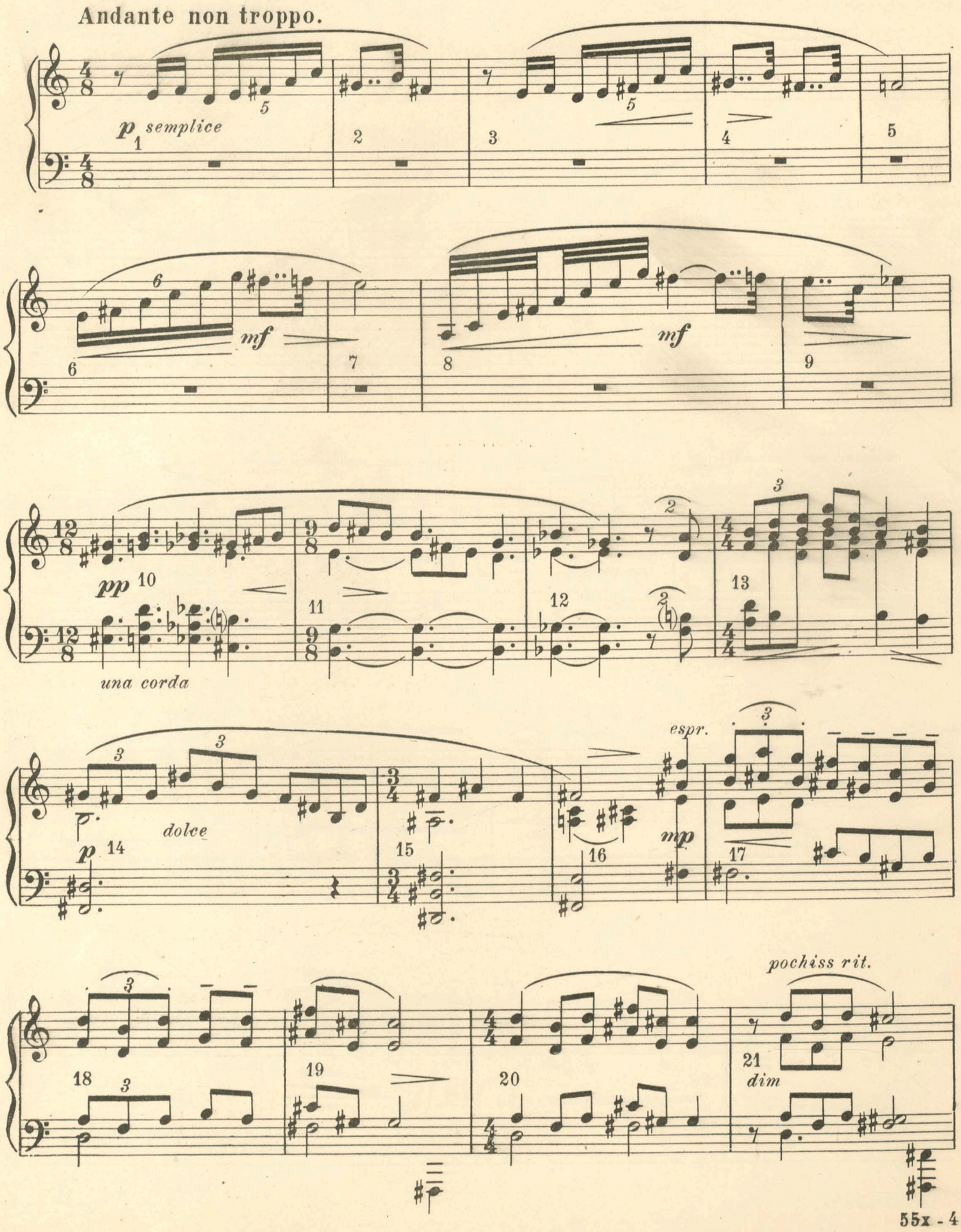
FORM AND STRUCTURE.—The form of this sketch is that of a series of motives strung together and repeated with some slight variations in some cases and as they first appear in others. The structure is nearer a species of Rondo form than any other. It should be studied in conjunction with the poem.

HOW TO STUDY.—As an educational study it may be useful to encourage the pupil in acquiring proficiency in the playing of varied rhythms. Care must be taken to keep the unit quite perfect in time and not to try and make a bar, say of $\frac{5}{8}$, following one of $\frac{4}{8}$, coincide, as if they were both $\frac{8}{8}$ The chief point is to realize the unit, which, in this case, is a quarter, and to adhere to it strictly. If this is done there is no difficulty and a little practice will soon make the matter quite easy. Apart from this, the piece may be regarded as a poem in music and the player ought to endeavor to put as much poetry and lyric quality into it as he possibly can.

Cyril Scott.

Pictorial Sketch.

Annotated by the Composer.

Cyril Scott.

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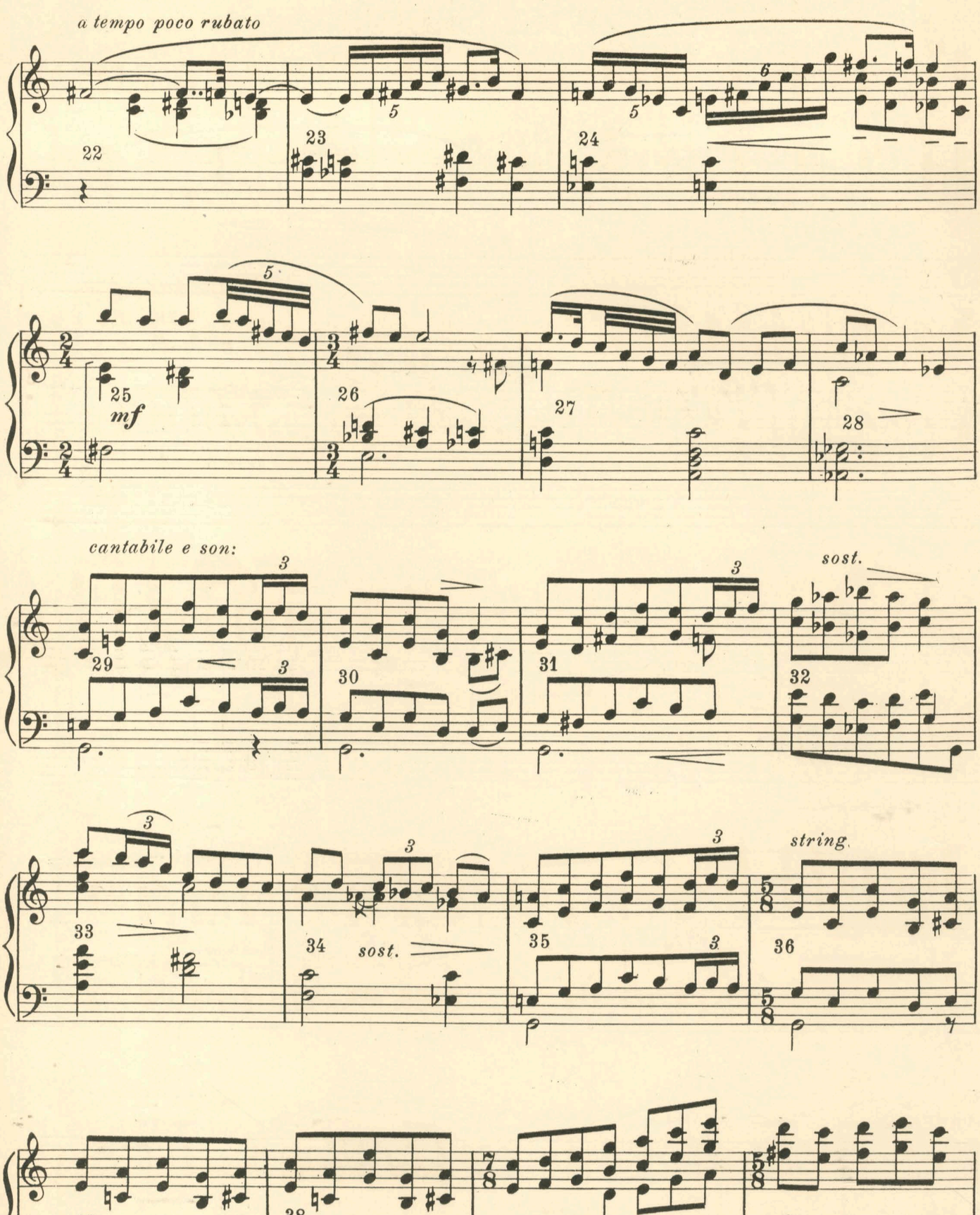
a tempo poco rubato
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mf
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cantabile e son:
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sost.
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sost.
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string
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f
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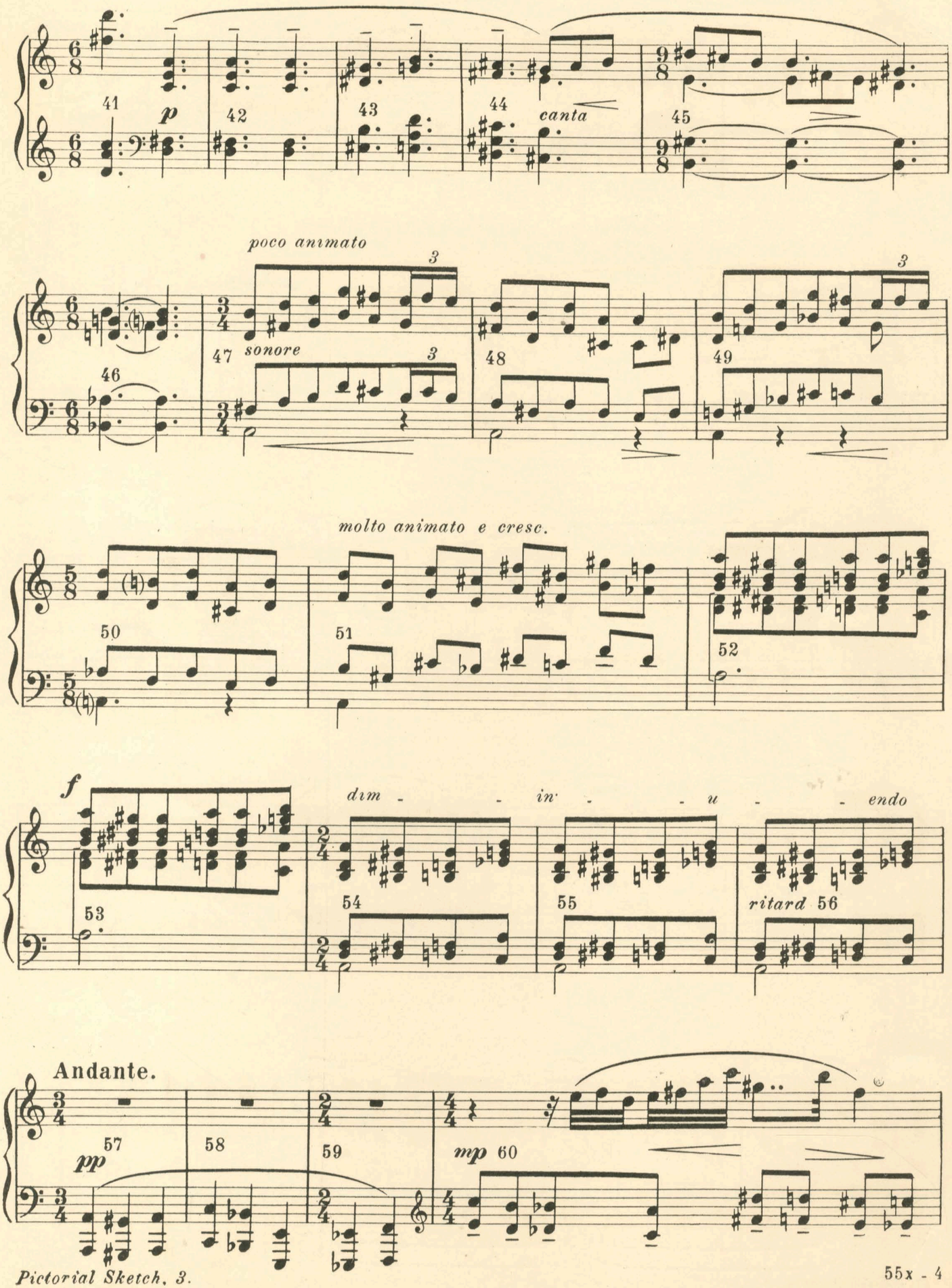
41
p
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43
44
canta
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poco animato
3
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sonore
3
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3
molto animato e cresc.
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51
52
f
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dim - - in - - u - - endo
54
55
ritard 56
Andante.
pp
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mp
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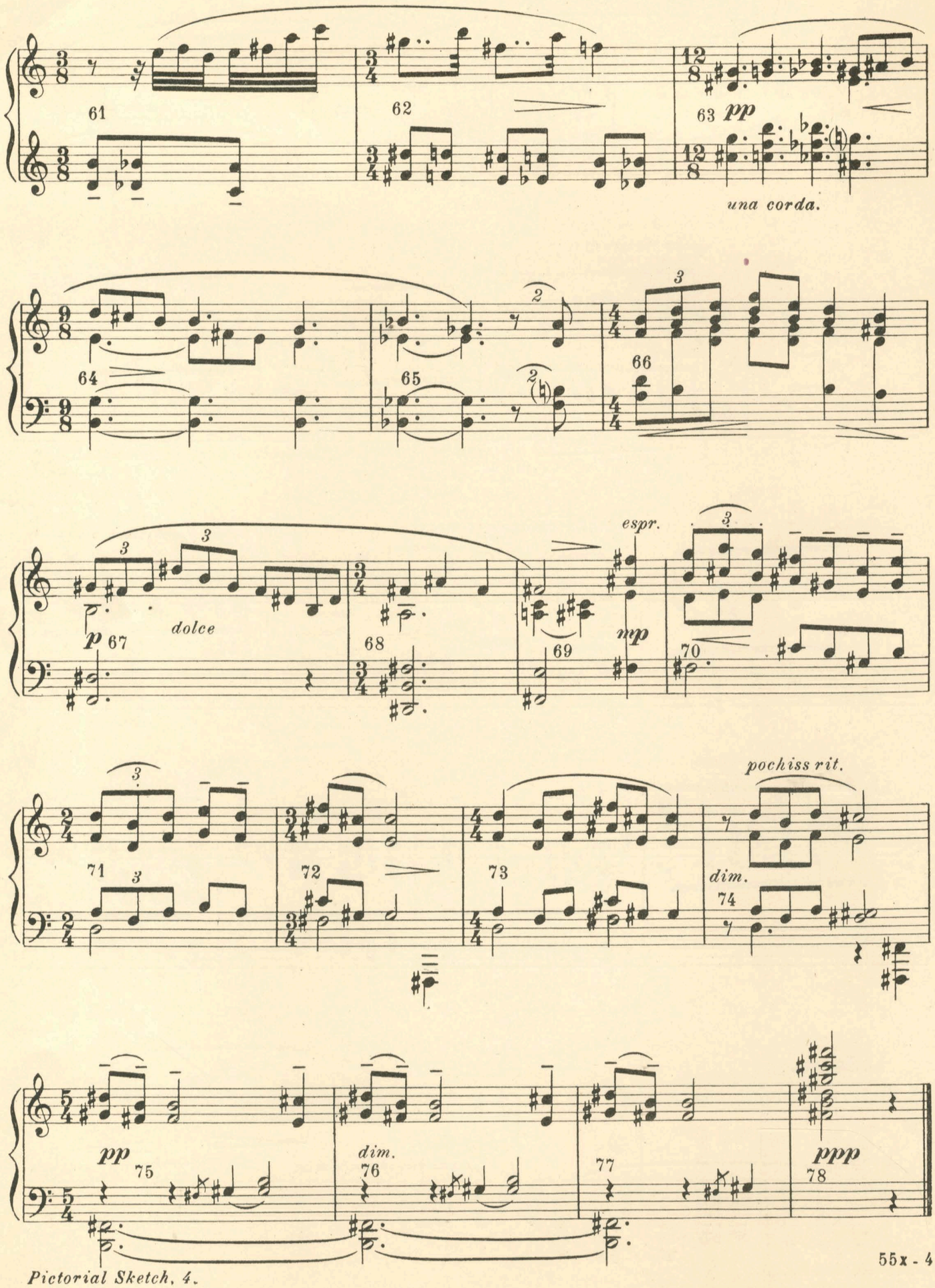
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pp
una corda.
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espr.
dolce
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mp
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73
pochiss rit.
dim.
74
pp
75
dim.
76
77
ppp
78

RECITATION ON "PICTORIAL SKETCH."

1. Where and when was Cyril Scott born?
   Ans.

2. Give a few interesting particulars from his career.
   Ans.

3. What is his characteristic style of writing?
   Ans.

4. Mention a few of his compositions.
   Ans.

5. What is the form of this piece?
   Ans.

6. What is the measure signature at the beginning of the piece?
   Ans.

7. What is the measure signature beginning with measure 10?
   Ans.

8. What is the measure signature beginning with measure 15?
   Ans.

9. What measure signature begins with measure 36 and what with measure 39?
   Ans.

10. What principle governs the playing of this composition with reference to the changes of measure signature which occur frequently in this piece?
    Ans.

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